

(Symphonic Poem No. 3 of Franz Liszt, p. 2)

the contemporary compulsion motivated on the one hand by pecuniary considerations on the other hand by naive although perhaps well-intended longings to prevent the collective body of extant aesthetic forms from "dying out" by reforming them in order that they might be known by the public so-called by the larger public indeed such efforts at quantitative perhaps brute force salvation are doomed to failure instead of rescuing a work of art from "dying out" an opposite effect is often produced witness for example the paintings of Toulouse-Lautrec which have recently been perhaps over-popularized and will not surface so to speak for several generations in all probability. Addition and subtraction: subtraction and addition and once the aesthetic form has been created it becomes a component of the collective body of extant aesthetic forms a component of that body created by a single human mind and placed in a position where it can be discovered and rediscovered by other human minds yes the aesthetic form remains in that collective body yes the aesthetic form can be so to speak discovered almost immediately Mendelssohn's Symphony No. 3 in A minor "Scotch" for example was completed on January 20, 1842 and presented to the world on March 3, 1842 in most instances being presented to the world is synonymous with being discovered by at least one other human mind although that is not certainly always the case similarly the aesthetic form can remain undiscovered so to speak for long periods of time fifty one hundred years for example and when discovered by a human mind fifty one hundred years for example of time dissolve they do because of the human mind the mind of man in which there is no reason not to believe none pause addition and subtraction: subtraction and addition and because the human mind is interested in forms aesthetic forms not all human minds certainly in all aesthetic forms but some human minds in some aesthetic forms works of art aesthetic forms have a way of reappearing yes works of art have a way of reappearing not only because some human minds are interested in some aesthetic forms but also because some human minds are interested in creating aesthetic forms yes the human mind likes to create aesthetic forms yes the human mind likes knowing about the aesthetic forms created by other human minds yes and so works of art aesthetic forms have a way or reappearing.